

Chapter 10

Public Art Guidelines

A. Introduction

Art enriches our urban landscape by engaging the mind, eye and spirit of the observer. A deeper interaction occurs when one is visiting, working or living near a place with art. Art revitalizes our public spaces and makes them seem more welcoming. It enhances private and public developments and contributes to a more livable and beautiful city.



Seacliff "Shorebird" mural located at the Huntington Beach Civic Center

The City of Huntington Beach encourages the inclusion of art within public and private developments. This chapter provides guidance for the inclusion and processing of public art proposals.

B. General Design Objectives

Intensify the use and strengthen the role of public art to enhance the visual image of Huntington Beach by:

- Facilitating the use of public art in the design of private and public development proposals

- Encouraging the inclusion of artists proficient in the visual arts in the project design team
- Fostering collaboration among artists, architects, landscape architects and engineers to fully integrate artworks within development proposals.
- Providing that any committee recommending public art in a public development be composed of a majority of at least 60 percent general public members unaffiliated with the arts.



Art can be integrated into architecture



Ceramic tile mural in Huntington Beach

C. Public Art is Good Business

Private developers are finding that commissioning art is more than good citizenship. By enhancing the overall quality of a project and giving it a unique character not achievable in other ways, public art increases a project's value.



D. The Goal of Collaboration & Integration

The artist is a key player and contributor to place making. As a primary resource, the artist is uniquely capable in resonating with our histories and our cultural memories.

Collaboration among artists, architects, landscape architects and engineers during the early stages of project design is encouraged so that artworks can be fully integrated into development proposals.



E. City Review

The developer should contact the Cultural Services Division Manager as early as possible during the project design process to obtain information regarding inclusion of artwork within a development proposal; how to develop a project art plan and how to select and work with artists and art consultants. The Cultural Services Division Manager will be responsible for tracking progress and insuring compliance with the art program guidelines through all stages of the project.

1. Development of a Project Art Plan

A project art plan should be prepared by the developer to address the following:

- Specify the proposed funding, and present a budget for the art
- Describe in detail the developer's process for artist selection
- Describe how their art project will foster collaboration among artist(s)
- Identify the art consultant and/or selection committee
- Indicate the intended site(s), media, and materials of artwork(s)

- Describe the qualifying artwork, including artist concept & drawings, if available
- Detail the schedule for the selection, fabrication and installation of the artwork
- Describe plans for maintenance of the artwork(s)

2. Art Project Reports & Documentation

At the time of Building Permit submittal, the project developer must provide a progress report on the art project to the Cultural Services Division. Building Permits should not be issued prior to approval of the progress report by the Cultural Services Division.

The installation of artwork should be completed and a final written report, including visual documentation (slides, photos) and a detailed statement of project expenses must be submitted to the Cultural Services Division prior to the issuance of a Certificate of Occupancy. Copies of contracts with Art Consultant(s) and artist(s) must also be attached.

In some cases, it may be impossible to complete installation of artwork prior to granting the Certificate of Occupancy. In this case, the Cultural Services Division may recommend that the Certificate of Occupancy be issued subject to posting of a performance bond in the full amount dedicated for artwork and approval of an installation schedule for the art project.

F. Working with Arts Consultants

Project developers are strongly encouraged to work with an art consultant in the selection of artists and artwork. An arts consultant can provide expert assistance on artists who work in the field of public art. A public art manager can facilitate the collaborative process from the initial stages of developing an art plan, proposals, and contracts to completion of fabrication and installation of the art.

Up to 20% of the on-site art budget can be used toward an art consultant's fees based on milestones completed and agreed upon in advance. A list of arts consultants may be available from the Cultural Services Division.



Public art incorporated into lighting fixture design

G. Selecting Artists

Artists selected should be generally recognized as professionals of serious intent. Their work should convey strong artistic excellence, should be appropriate to the site, should integrate with the building and landscape design and should recognize accessibility, durability, and issues of security, maintenance, and safety.



H. Eligible types of Artwork:

All forms of original visual art are eligible, including but not limited to:

- Any public location within a project, including the street wall, paths and linkages, gardens and grounds, plazas, etc. The treatment of these areas might involve light, sound, tactile qualities and any manner of materials
- Painting of all media, including portable and permanently affixed works such as murals
- Sculpture which may be in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, architectural etc., in any material or combination of materials
- Other visual media including, but not limited to, prints, drawings, stained glass, artistic lighting, calligraphy, mosaics, photography, clay, fiber and textiles, wood, metals, paving, plant materials, plastics, crafts or artifacts, or other materials or combination of materials

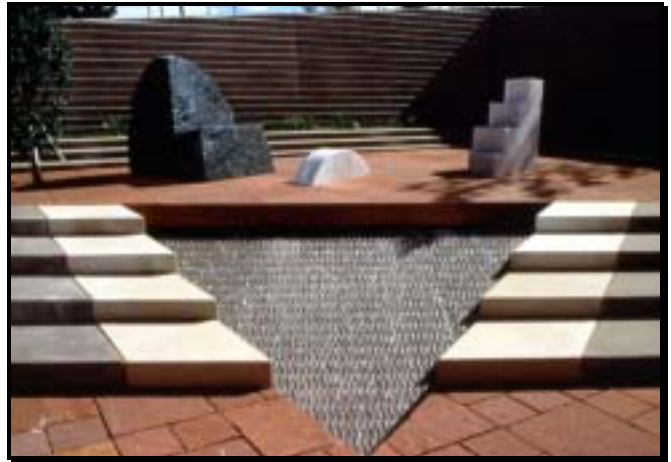
The following non-artistic items do not meet the intent of this program:

- Directional or other functional elements, such as supergraphics, signs, maps, etc.
- Those elements generally considered to be components of a landscape architectural design, except where these elements are designed by the artist and are an integral part of the project artwork
- Modifications in or improvements to building surfaces or structural elements of the building unless artist designed
- Reproductions, by mechanical or other means, of original works of art
- Decorative, ornamental, or functional elements which are designed by the architect, as opposed to an artist commissioned for this purpose
- “Art Objects” which are mass-produced of standard design, such as playground sculptures or fountains

I. Artwork Location:

- a. Artwork siting and its visibility are important project design considerations. Artworks should be clearly visible and accessible to the public.
- b. Artworks should be a permanent part of the

development and must remain in place for the life of the development. Works may be portable or fixed as long as the artwork is always located at or adjacent to the site and is accessible to the public. The Cultural Division Services must approve, in writing, any changes in location of artwork.



Art can be a part of a water feature

J. Lighting

- a. Exterior artwork(s) should be adequately lit so as to be clearly visible from sidewalks during evening hours. Interior artworks should be adequately lit during all hours of public access.

K. Ownership and Maintenance

- a. All art in a specific project belongs to the project owner. The artist, project developer and architect (if appropriate) should be credited for their roles in the art project through a plaque located near the artwork.
- b. Art must be maintained and repaired as necessary in accordance with accepted curatorial standards set by the Cultural Services Division. Stolen or vandalized art must be replaced or repaired as close as possible to its original form.
- c. Installation, future preservation, maintenance, and replacement if necessary, of public art within private developments should be assured for the life of the development project by the property owner.